as the cathedral of Notre Dame, at Paris, they have new statues into the old niches, like new pieces into old garments, which specimens of their stiff, cramped, sham mediævalism can only make one sigh devoutly for another revolution to knock them all down again.

Yet throughout both ancient and mediæval art, even in their decline, do we find this principle of common sense obeyed, whether we look to the stern temples of Egypt, from whose storied walls the colouring has not yet faded, and whose colossi and sphynxes, in their grand conventionalism, never since surpassed, with their brows bent and their eyes fixed so calmly, as if they would scan eternity, seem as much a part of the architecture as of the sculpture, as do likewise the human-headed bulls and the carved slabs, the only remnants that can be gleaned from the palaces of Assyria; or, if we turn to the Parthenon of Athens, which was probably the most perfect instance of the harmonious combination of the three arts, the temple forming not only a frame for the display of the mythic history of Greece, but each group and ranked procession having its architectural as well as its phonetic part to fulfil, which could not have been effected had Ictinos and Phidias despised or been ignorant of each other's art.

But if less æsthetically refined than this *chef d'œuvre* of classic art, yet even more pregnant with feeling and thought, and therefore works of a higher order, and showing the architect and sculptor to be one, or at least most closely united, are some of the best works of the Gothic period. Many complete and noble poems in stone are to be found over the heads of the doorways to the larger churches and cathedrals of France,—a position peculiarly appropriate for them, as they here must arrest the attention of those about to enter the building, are at a suitable height, and are somewhat protected from violence and weather.

Thus at *Coutances*, over the doorway under the northern porch, are the figures of the Lord, with an angel on either side, in very high relief, now mutilated and headless through revolutionary fury; yet in the grouping of the composition, in simplicity and grace of action, and the arrangement of the draperies, equal to most of the works of classic art in beauty; and withal there is an evident dignity and reverence in the attitudes such as was never aimed at in these.

In the noble five-arched west front of Bayeux Cathedral, the tympanum of the second arch from either side is filled by a group of sculpture. That on the northern side consists of events in our Lord's life and passion; the other, of his descent into Hades and subsequent glorification, the arch mouldings being occupied with ordered ranks of the heavenly host and saintly bands, not ranged in meaningless monotony under their several canopies, a mere feature in architecture, as in the restored west doorways of St. Orien at Rouen, where they are turned complacently to a pierced screen of tracery, or even, as in the fine south transept end of Rouen Cathedral, where a row is carried under the circular head of the window, till at its summit they lie horizontally—an error which has, however, been corrected admirably in the northern transept end of corresponding design, by their being placed above the springing of the arch, side by side, looking downwards, and, as it were, hovering over the recess of the window. But here they are evidently in adoring contemplation of the events which are recorded in the centre. Their hands are uplifted and their wings poised: their attitudes are varied with the utmost grace, while as each row distances from the scene they change from intenser action of inquiring love, a drawing closer, as it were, to view the trials and triumph of the Saviour, to a mute and reverent gaze, and a drawing together of their folded garments.

Still grander even is the conception and treatment of the bas-relief over the central door of the church of St. Maclou, at Rouen, and so magnificently are all the usual architectural features subordinated to the sculptural character of the composition, as to prove them the design of one mind, or that, at least, the connection which then existed between the sculptor and the architect was much more intimate than is ever now the case. The subject treated is the Last Judgment. In the apex of the arch in the outer of the double row of canopies is the Father, with right hand uplifted, and bearing the world and cross upon it in the other: in the second row, immediately beneath, is the Holy Spirit as the Dove descending; and, seated in the centre of the tympanum, is the figure of the Lord Jesus, which is of larger size than the rest of the group, while from the crown of the tympanum are rushing four angels with their trumpets to announce the coming doom of the world. The rest of their band are ranged in staid ranks on either side of Christ, with their wings folded over their feet, their harps and other instruments in hand; while in the next row below are seen the blessed of all nations, distinguishable by their mitres and turbans, and the variety of their dresses,—some holding the books of their inspiration, others kneeling or pressing forward with their heads raised to the Saviour,—thus seeming, as doubtless was the intention, to embody the beautiful summary of the hymn, where "The angels cry aloud,—the heavens and all the powers therein,—The cherubim and the seraphim,—The glorious company of the apostles,—The goodly fellowship of the prophets,—The noble army of martyrs,"—and "the Holy Church throughout the world," are joined in praising their Creator.

To the left hand of the lower portion is the Resurrection. The souls are pressing into a sort of cathedral building, and are being marshalled by angels; while the two lower canopies of each row on that side are occupied by figures rising from their tombs. Of those above, and down to nearly the same distance on the opposite side, each has an angel overshadowing with his wings, and directing to the Redeemer, a crowned saint, whose hands are clasped in prayer, and whose features are beaming with thankful praise.

On the right-hand side the avenging angel is driving the condemned into the flames beneath. The majestic swoop of this figure is finely contrasted by the struggles of a demon, who, in his hurry to escape, is crushing through all the arch-mouldings, and is leaving his garments behind him.

While the scene of the Inferno itself is drawn with all the terrible minuteness of the fancy of a Dante, and extends to the three lower canopies of each range on the right hand, the outlines of which are barely traceable amid the mass of horrid demons and shrieking victims clinging around them: the expression in the countenances of these, of savage malice in the former, and of torture and despair in the latter, are truly fearful. In the midst, Satan is sitting supreme: in one compartment devils are blowing the flames, which burst upwards in their fury: others turn a wheel, upon which figures are stretched over a harrow; and some are crouching into the very hollows of the canopies, as if they would screen themselves from the wrath of the Almighty, and were calling upon the mountains and the hills to cover them.

Again, there are some of the most perfect combinations of the different arts to be found among the tombs of the Gothic period; whereas those of the present day, even when in themselves worthy of notice, are almost exclusively of a sculptural character, and in discord with all around them. (Note the introduction of a camp bedstead and mattress into a cathedral, such as that upon which the two children, by Chantrey, are lying, in Lichfield Cathedral, in contrast with the altar tomb.) These monuments, from their limited size, admit of a richness that would be fitter if carried over the whole of the buildings which contain them, whose grey and sombre walls make them to glitter like gems in the dusk. Their effigies of armed knights lie as if in calm and peaceful slumber,—now that their warfare is done,—all blazing, like the iris, in burnished gold and enamel, their altar tomb for a couch, and canopied by a lacework of stone, beneath the arch of which there is usually, in the wall-tombs of Italy, some subject of an appropriate character painted in fresco, as in that of the Bardi Chapel at St. Croce, where the figure of the warrior himself is represented in complete armour, rising to judgment at the summons of the last trumpet.

These examples which I have given will, I think, be sufficient to prove, that in *precedent the text-book of* ART, is found the confirmation of the principles we had already deduced from *Nature, her prototype*,—namely, that in every object in which perfection is attempted, form, colour, and modelling of surface should be combined; and, therefore, that architecture, painting, and sculpture, which respectively embody these qualities, should likewise be ever united.

The recognition of this one principle alone would tend far towards the entire restoration of *Art*; but we may with advantage pursue still further our examination in these its only, yet ample, sources of instruction,—observing in both, that while all these qualities are joined together in perfect harmony, each has in a manner an independent existence, and is so distinct and separate as to allow of its being isolated and idealized at the will of the artist.

This consideration will suggest to us many practical directions as to the proper position that each of these branches of the art should occupy, in order to prevent any confusion or interference among them, or the undue predominance of one to the prejudice of the rest.

And, first, of architecture, which, be or, as it were, the frame to the others, should appear *predominant in all the main structural lines and features*, and these being left comparatively plain, will give a relief and repose to the more enriched portions. While, therefore, in piers and columns bearing any principal weights, the clustering together a number of shafts for that purpose, which they answer as well as any other arrangement could, is a legitimate and beautiful idea, as also are the shallow channellings in the circumference of the Doric column, since they run in the direction of the transmitted pressure, and in no degree diminish the strength,—the panels filled with arabesque ornament, used in the Renaissance, are inappropriate to so important a member: besides that, whenever solidity is the chief requisite, neither panels, whose object is the reduction of substance, nor deeply undercut projecting mouldings, such as those of the Flamboyant style, should be used. No member performing an important office in the construction ought to be disguised, as a mere ornament, nor an ornament as a constructive feature; since, in the former case, the province of architecture is invaded, for instance where a crumpled mass of foliage forms a corbel to receive the vaulting shaft, as sometimes is done in the English Decorated Gothic: and in the latter case it becomes the usurper, as when battlements are used to decorate the transoms of a window, or the capital of a column, as in the Abbey gateway at Worksop, in Nottinghamshire.

On these grounds, too, we may arraign those fanciful figures, full of life, indeed, and interesting from their symbolism, which bear the columns of the porches to the Lombardesque churches in Italy, such as St. Zeno, at Verona; also those massy pendants which hang, wedged up, as it were, to the centre of the arches of the grotesque and cavernous porch at Louviers, while those from the vaulting of the south transept porch at St. Ouen, at Rouen, are still more, if possible, to be condemned as not having the same visible means of support.

The proper position for sculpture is at the junction or the intersection of the main architectural features, such as the capitals, mouldings, finials, bosses, and other accessory portions; as statues in the niches or crowning important points, and bas-reliefs within pediments, panels, &c. If it be carried over large masses of surface, it would appear to usurp the place where colour might be better applied, and it will, at least to some degree, lose its proportional effectiveness and its character as a decoration only to the architecture. The metopes, friezes, pediment, and acroteria were its field in the classic temple, the walls being left to the painter. Again, in the best and purest of the Gothic examples, such as the transept ends of Rouen Cathedral, it is

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